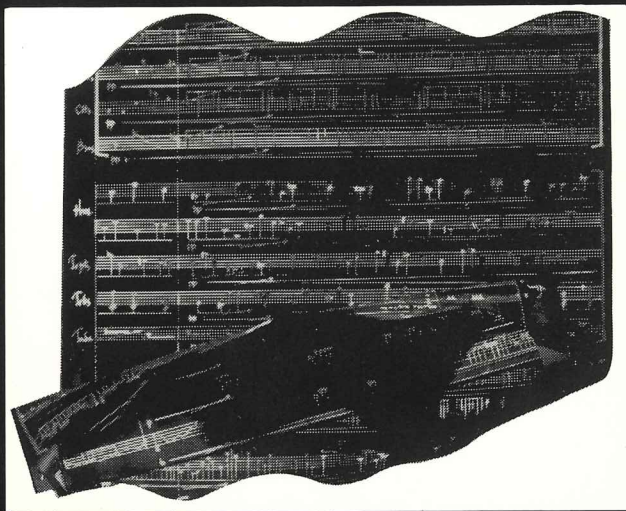


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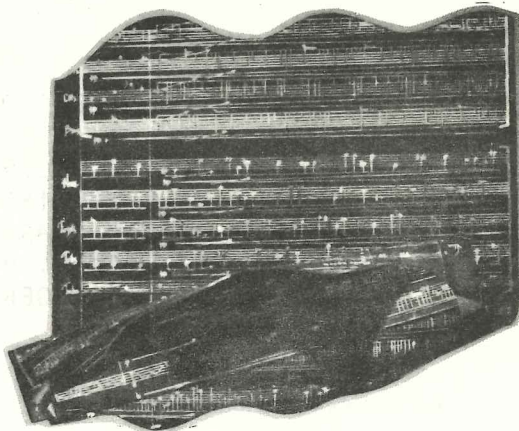
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NEW MUSIC CONCERTS



FACE À FACE

WITH

GÉRARD CAUSSÉ

RIVKA GOLANI

AND SPECIAL GUEST

BRUCE MATHER

DuMaurier Theatre Centre, Harbourfront

NEW MUSIC CONCERTS

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Face à Face, November 1, 1987

BRUCE MATHER (Canada)

Viola Duet *+(1987)
GÉRARD CAUSSÉ and RIVKA GOLANI

PHILIPPE HERSANT (France)

Pavane ** (1987)
GÉRARD CAUSSÉ

NARESH SOHAL (India/U.K)

Shades IV (1983)
RIVKA GOLANI

LUCIANO BERIO (Italy)

Sequenza VI (1967)
GÉRARD CAUSSÉ

INTERMISSION

HEINZ HOLLIGER (Switzerland)

Trema (1981)
RIVKA GOLANI

EMMANUEL NUÑES (Portugal)

Einspielung III ** (1981)
GÉRARD CAUSSÉ

BERND ALOIS ZIMMERMAN (W. Germany)

Sonata (1955)
RIVKA GOLANI

DOUGLAS YOUNG (U.K.)

Bach Baroque Bratsche * (1987)
GÉRARD CAUSSÉ and RIVKA GOLANI

* World Premiere

** Canadian Premiere

* Commissioned by New Music Concerts with the
assistance of the Laidlaw Foundation

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GÉRARD CAUSSÉ



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CAUSSÉ's history is somewhat unusual in that he did not arrive at the viola through the violin and in that, because his early professional life began in string quartets, he has never played in an orchestra. He began his musical studies at the age of eight on a full-sized violin with viola strings. Early important influences were his father, a gifted baritone and a professional musician, and Pierre Meynard, his first teacher, the principal violist in the Toulouse Chamber Orchestra. Another early influence was Lucien Moruë, a teacher at the Toulouse Conservatoire who was the first to implant the idea that to become professional, CAUSSÉ should study in Paris. There, he worked with violist Leon Pascal of the Calvet Quartet, who unfortunately died during the first year he was in Paris. He came under the influence of Jean Hubeau, who taught ensemble playing at the Paris Conservatoire. Hubeau encouraged him to join the newly-formed Via Nova Quartet, and shortly after, at the age of 23, he became a member of the famous Parrenin Quartet.

With the Parrenin, he toured extensively presenting some 200 concerts per year of traditional and contemporary music. This association lasted for six years, until he understood that he would not realize his full potential in a quartet. Between 1976 and 1981, CAUSSÉ became a soloist with Boulez's Ensemble Inter-Contemporain, what he calls his "contemporary period". Boulez introduced him to BERIO's Sequenza VI and Chemin II and III for viola and orchestra, composers wrote viola concerti for him, and he began to play a whole new repertory.

Today, GÉRARD CAUSSÉ enjoys not only a long established reputation as a gifted chamber musician, but pursues a distinguished international career as a soloist. He has several recordings to his credit, particularly in the traditional music repertoire including Schumann, Mozart, Haydn, Bach and Brahms, and many of today's composers have written especially for him and dedicated works to him. Since 1981, he has been a professor in the Conservatoire National Supérieur in Lyon, and has been associated with many summer master classes in Europe. His teaching is a commitment which he takes very seriously, perhaps a voyage of discovery also for him. He has stated, "Maybe a new period for viola players is emerging. The viola is becoming an authentic instrument, young players are very happy and proud to be violists and in the world generally more and more societies are becoming interested in the viola repertory."

New Music Concerts welcomes this acclaimed viola virtuoso on his first visit to Toronto.

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RIVKA GOLANI



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"With her mass of shocking red curls and a riveting, intensely physical stage presence, GOLANI dispatches this piece with terrifying efficiency and almost ruthless virtuosity..." -Boston Herald

RIVKA GOLANI first began receiving recognition when she was a student of composer/violist Odoen Partos, culminating in winning First Prize in the Viola Competition at Tel Aviv University. A member of the Israel Philharmonic Orchestra for five years, GOLANI enjoys the distinction of being its only former member to have been invited back as soloist by Zubin Mehta.

RIVKA GOLANI's rise as a soloist has been almost meteoric. She has distinguished herself with some of the world's major orchestras: the ORF Radio Orchestra in Vienna, the BBC Symphony, the BBC Scottish Symphony, the London Sinfonietta, the Toronto and Montreal Symphonies, the Boston Symphony, and many others. Her recordings include Viola, Volumes I and II for Masters of the Bow on Chandos, the Brandenburg Sixth on CBC SM 5000 series, the Martinu Rhapsody on Conifer, and her Viola Nouveau on Centredisc was nominated for a Juno Award and won the Canadian Grand Prix du Disque in 1985. Additionally, she is in great demand as a recitalist.

Not only has GOLANI been described as a unique interpreter of traditional music, but she is widely known as a champion of new music. Over 50 works by international composers have been written for her, including her repertoire on tonight's program, and by such composers as Joji Yuasa, Yehezkel Braun, Michael Colgrass, and Canadians Bruce Mather, David Jaeger, Irving Glick, Norma Beecroft, John Weinzweig and others.

Until her recent move to Europe RIVKA GOLANI has been professor of Viola at the University of Toronto. She now devotes her time to her performance career, and her lifetime goal of ensuring that the viola will be a regularly sought after instrument. RIVKA GOLANI is also a prolific painter.

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BRUCE MATHER

Born in Toronto in 1939, BRUCE MATHER studied piano with Alberto Guerrero and Alexandre Uninsky, composition with Oskar Morawetz, as well as with Darius Milhaud and Olivier Messiaen in Paris and Aspen. Since 1966 he has been a professor at McGill University in Montreal and in 1978-79 was visiting professor in Analysis at the Paris Conservatory. His output consists of works for a great variety of instrumental combinations and includes significant Canadian and international commissions from such organizations as the Ensemble 2e 2m, Orchestre de Chambre de Rouen, the Nouvel Orchestre Philharmonique, and the Rencontres de Metz. Also an accomplished pianist, MATHER frequently performs in concerts for duo pianos with his wife, Pierrette Le Page.

VIOLA DUET

Viola Duet was composed in June & July 1987 for RIVKA GOLANI and GÉRARD CAUSSE in response to a commission from New Music Concerts and thanks to a grant from the Laidlaw Foundation.

It is dedicated to Stephen Kondaks, an excellent Montreal violist and viola teacher who throughout his career has been a friend of composers and contemporary music. In the early 1950's he played the Bartok Viola Concerto with the Montreal Symphony at a time when his fellow musicians thought one must be demented to bother with such music.

Except for the use of quarter tones, the writing in Viola Duet is quite conventional.

-BRUCE MATHER

PHILIPPE HERSANT

Born in Rome in 1948, HERSANT pursued his musical education in Paris where he was a student of Andre Jolivet. There he received his Master of Arts, and a prize in writing from the Conservatoire National Supérieur de Musique, then scholarships from La Casa Velazquez in Madrid and La Villa Medici in Rome.

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The recipient of numerous prestigious awards (Lily Boulanger and George Enesco), he was awarded the SACEM (Société des Auteurs, Compositeurs et Editeurs de Musique) 1987 prize for his String Quartet No.1.

Since 1974, Hersant has been producer of France-Musique for Radio France, and in 1986 was named one of the "Victoires de la Musique" for the best creation (production) of contemporary music.

PAVANE

This piece for solo viola was inspired by the slow and solemn dance much in vogue in the sixteenth century. It is an homage to the Elizabethan composer Tobias Hume who entrusted to his instrument, the bass viol, many austere and melancholy pavaues. A very imaginative musician, Hume explored new colours and new playing techniques on his bass viol.

In his Pavane, HERSANT explores the many timbral resources offered by the viola; sub-harmonics, pizzicati, double and triple stops, and so on.

Pavane was written in Paris for GÉRARD CAUSSÉ in 1987, and to him it is dedicated.

NARESH SOHAL

NARESH SOHAL was born in India in 1939 where he studied science and mathematics at Punjab University. As his interest lay in composing Western music, he came to England in 1962 where he studied for some time with Jeremy Dale Roberts. An Arts Council bursary enabled him to research the compositional aspects of micro intervals under the supervision of Alexander Goehr.

Since the mid 70's, SOHAL has become increasingly well known in the United Kingdom and overseas. He has been a guest of the Van Beinum Foundation in the Netherlands, and attended the East meets West Conference in the far East. His work Hexad was included in a major international tour by the Norddeutscher Rundfunk Ensemble receiving 18 performances in 11 countries. From Gitanjali, commissioned by the New

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York Philharmonic and performed under Zubin Mehta, is one of a series of large scale projects he has been involved with since the success of his work The Wanderer, commissioned by the BBC for the 1982 Promenade Concerts. Since then, SOHAL has written a number of orchestral works including a ballet for BBC Television on the life of Lord Buddha, which is in the process of being organized for filming.

1987 marks the 25th anniversary of the composer's arrival in the United Kingdom. SOHAL is the only Indian-born composer to receive international recognition, a fact acknowledged on January 26, 1987 when the President of India awarded him the Padma Shri, the Order of the Lotus, for services to western music.

SHADES IV

Written at the request of RIVKA GOLANI, Shades IV was first performed in Toronto in 1983 and recorded by CBC Radio. The work begins with a slow legato melody, accompanied by a left hand pizzicato. According to the composer, the piece is a "fundamentally developmental kind of work, in which the opening material is gradually transformed and developed in various forms. Tremendous demands are made of the performer as far as virtuosity is concerned." A restatement of the opening material concludes the work.

LUCIANO BERIO

LUCIANO BERIO is a familiar musical figure to New Music Concerts' audiences, who inaugurated its very first season with a program of his music, and ten years later invited him to return for its 10th anniversary program. A very prolific composer, BERIO's music ranges from pure music to theatrical works and many pieces employing technology.

BERIO comes from a family of musicians and first studied music with his father, an organist and composer. He graduated from the Music Academy in Milan in 1951, where he had studied composition with Giorgio Ghedini and Giulio Paribeni. In 1951 he studied serial techniques with Luigi Dallapiccola at Tanglewood. In 1955 he and Bruno Maderna founded the electronic Studio di Fonologia at the Italian Radio in Milan, where BERIO

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remained until 1961. In 1958 he began his association with the summer courses at Darmstadt, where many of his works have been performed. In 1962 he moved to the United States where he taught composition at the Julliard school.

BERIO has been associated with the famed musical research centre in Paris, IRCAM, and today he resides and works in the country of his origin, Italy.

SEQUENZA VI

Before this one, composed in 1967, BERIO wrote 5 Sequenze, one each for flute, harp, voice, piano and trombone. The 7th Sequenza is for oboe. He describes these pieces as dramatic essays whose subject is the relation between the soloist and his instrument. This may explain the very special way in which they reflect the players personality. BERIO says that to compose for a performer who deserves to be called a virtuoso is valid today only if, between the composer and the interpreter, a particular accord giving evidence of a human relationship is consecrated.

Elsewhere they have been commented upon as escaping the traditional concepts of the instruments' plasticity. It may not be readily apparent how this escape is made. To some they may sound highly traditional and in the case of Sequenza VI as traditional as Paganini. Plausibly, it is made through the process of fragmenting and reconstructing the traditional concept

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Casey Sokol and Christina Petrowska, pianos

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ensemble DAVID MOTT

Winnboro Cotton Mill Blues (1981)
Sokol and Petrowska FREDERIC RZEWSKI

intermission

Transatlantic Synergies (1986) MICHAEL BUSSIÈRE
Christina Petrowska, piano

Conductus (1987) BRUNO DEGAZIO
ensemble

Dubbelspoor (1986) LOUIS ANDRIESSEN
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of instrumental writing, thus redefining both the traditional and the contemporary musical relevances. This gives the writing (thereby the instrument) an existence of its own, which in turn, relates to and identifies that of the performer.

-notes by
Ilhan Mimaroglu

HEINZ HOLLIGER

The phenomenal HEINZ HOLLIGER was born in Switzerland, the son of a physician. He attended the Bern Conservatory, studying piano, oboe and composition with a pupil of Bartok and Kodaly. In Paris he continued his study with the oboist Pierre Pierlot and pianist Yvonne Lefebvre, then joined the Basel Symphony and Chamber Orchestra as first oboist. In Basel he continued his composition study with Pierre Boulez, the musician whom he considers the greatest musical influence of his life.

As a composer, HEINZ HOLLIGER is an explorer, dissatisfied with inherited accomplishments and eager to broaden the spectrum of available sound. His interest is in using new formulas and experiences, in attempting to get entirely away from traditional sounds. HOLLIGER disputes the view of more conventional composers that his sort of music has no contact with audiences. In fact he thinks the very reverse. "Experimental music often brings audiences into much closer contact with composers and executants."

TREMA

Written for and dedicated to RIVKA GOLANI in May of 1981, Trema received its premiere by GOLANI in Paris in July of the same year. Subsequent performances were held in England, Austria, Switzerland, Holland and Israel, with the Canadian premiere given by New Music Concerts in November of 1982.

RIVKA GOLANI has shocked both audiences and critics with her dazzling interpretation of Trema, a work which requires extreme virtuosity. She

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has received high critical & descriptive acclaim for her presentation of the work:

"The wild frenetic perpetuum mobile of HOLLIGER's Trema written for her, presented consummate mastery of modern solo scores."

-The Daily Telegraph, London.

"...came the solo for viola by HEINZ HOLLIGER, Trema, a breathtaking event. In Ms. GOLANI's ecstatically scintillating display of fireworks the violist revealed the infinite range of her art and tonal expression..."

-Basle, Switzerland

EMMANUEL NÚÑES

Born in 1941 in Lisbon, NÚÑES' first studies in harmony and composition were conducted there at the Academy of Music, and completed in Paris in 1964. Between 1963 and 1965, he attended the Summer Courses for New Music in Darmstadt, and the following two years his studies continued in Cologne, with Henri Pousseur and Karlheinz Stockhausen in composition, and in electronic music (J. Spek) and phonetics (G. Heike).

Many of his compositions have been commissioned by the Gulbenkian Foundation, Radio France and the French Ministry of Culture. He was invited as composer-in-residence in 1978-79 by the German Academic Exchange Program in Berlin.

Since 1986, he has headed the composition department of the Music Highschool in Freiburg.

EINSPIELUNG III

Dedicated to GÉRARD CAUSSÉ, Einspielung III was composed in 1981 and is one of a group of works for different forces under the collective title La Creation. In this work for solo viola, the composer has not used contemporary techniques and effects, but has exploited counterpoint and polyphonic writing to considerable limits.

NÚÑES has planned a series of three compositions for solo viola of which Einspielung III is the first.

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BERND ALOIS ZIMMERMANN

Born near Cologne, Germany on March 20, 1918, BERND ALOIS ZIMMERMANN died at the early age of 52 on August 10, 1970. He was one of a group of German composers, such as Hans Werner Henze and Giselher Klebe, who came to the forefront since the second World War. He wrote many large scale orchestral works including a Symphony, Violin Concerto, Cello Concerto, Trumpet Concerto, etc., the most famous of which is undoubtedly his opera Die Soldaten, composed between 1958 and 1960.

ZIMMERMANN's original point of departure seems to have been Schonberg, although the whole firmament of contemporary music fascinated him. He was attracted to jazz, and this influence can be heard in his Trumpet Concerto and the opera. His interest in, and examination of the ideas of the younger generation of composers of his time led him to compose in the field of electronic music. It has been said that most of his compositions reflect the conflicts in his life, on all levels - the spiritual, the psychic and the logical.

According to one source, his Requiem for a Young Poet was his last composition and is the culmination of his work and his personal search. It reveals an in depth confrontation with today (1969), and contains conflicting elements from fear to trust, to accusation, warning, confession and is an expression of time in the sense of history and presence and the expression of art. He fell fatally ill on completion of this work. Another writer reveals, however, that five days before his death, ZIMMERMANN completed a work titled Ecclesiastical Action for 2 speakers, bass solo, and orchestra, which left him in a state of anguish and exhaustion. In the concluding part of this work, ZIMMERMANN quotes 7 bars of the famous Bach chorale Es ist genug... - It is enough, which was surely his own epitaph.

SONATA

The Sonata for solo viola was commissioned by the Südwestfunk in Baden-Baden and was first performed at the 1955 Donaueschingen World Music Days.

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RIVKA GOLANI first discovered this work in 1975, and she advised that it took her 12 years to fully comprehend the logic and development of the piece before she was comfortable in playing it. "Once I understood it, it was very clear, and I could convey the meaning of the composer's music. The Sonata is not easy, and there is an extremely spiritual element throughout. It ends with a Bach chorale."

DOUGLAS YOUNG

DOUGLAS YOUNG (born London 1947) studied piano and composition from an early age at the Trinity College of Music, London, where he won the composition scholarship to the Royal College of Music in 1966, to study with Anthony Milner. While still at college, he completed a dramatic cantata, The Listeners, which attracted the attention of the Royal Ballet and was subsequently choreographed (1969). Through its many dance versions, and its suitability for amateur performances, it became something of a popular classic, attracting Faber Music who publish all his work prior to 1977. In 1969, YOUNG also made his pianistic debut at Royal Festival Hall.

In the next few years, DOUGLAS YOUNG became the recipient of numerous commissions from the English Chamber Orchestra, Sir Peter Pears, The

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Harrogate International Festival, the Purcell Consort and the Aeolian Quartet. On Benjamin Britten's recommendation, he was awarded a two year Fellowship at Trinity College, Cambridge (1973-75).

In 1975, YOUNG founded Dreamtiger, an ensemble of international soloists, and with them he has given premieres of music by leading composers such as Xenakis, Crumb, Berio, Pousseur and many British works which they have commissioned. Paralleling YOUNG's personal and increasing interest in the East, Dreamtiger has presented a 5 programme BBC series Approaches to the East and frequent East-West concerts for the Arts Council of Great Britain, English Bach Festival, etc. to enormous critical and public acclaim.

His continuing interest in ballet resulted in two collaborations with choreographer Roland Hynd: Pasiphae (1970) and Charlotte Brontë (1974), and more recently, Orlando, a full length ballet commissioned by the London Festival Ballet.

BACH BAROQUE BRATSCH

Another composition encouraged by RIVKA GOLANI, YOUNG's three B's Bach Baroque Bratsche for 2 violas - is in four movements, the fourth of which may be played independently. It is this final movement which CAUSSE and GOLANI premiere this evening. In the first half of the fourth movement, there are many elements played in their entirety by one viola, with the second viola improvising on the same material in different orders and tempi. The second half of the piece is a strict canon using only the string harmonics. The work concludes with a short coda.

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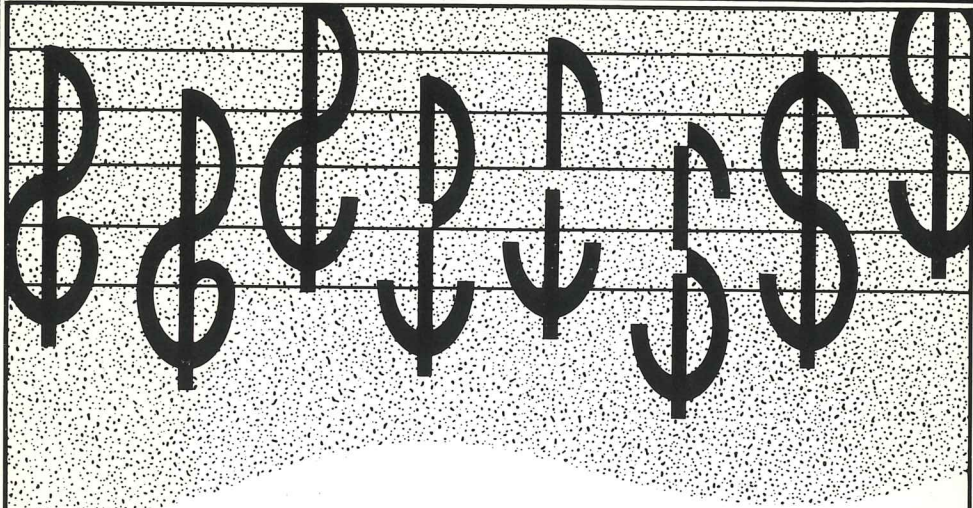
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